2625 Durant Avenue Berkeley, California 94720

University of California, Berkeley

University Art Museum

Pacific Film Archive

July 1983 Calendar

PFA Programs / Feature

A Tribute to Canyon Cinema

A Tribute to Canyon Cinema, Tuesdays through July at PFA, presents independent films from the fifties to the eighties in the Canyon Cinema collection.

In the late fifties and early sixties, a growing movement brought together independent film artists whose work reflected a remarkable diversity in style and content. Variously called avant-garde, underground and experimental, what these artists shared was a vision of filmmaking as a personal form, free from the demands of the film industry and the constraints of movie-making conventions. The movement gained momentum on the East Coast with the establishment of the Film-Makers' Cooperative in New York, and on the West Coast with the birth of Canyon Cinema in the Bay Area. Canyon Cinema began as a floating cinematheque; today it is one of the principal distribution sources for this independent cinema, and its collection constitutes a history of the movement from the fifties to the present.

Canyon first flowered in filmmaker Bruce Baillie's Canyon, California backyard in 1961. "We put up a light bulb on our garage down by the road and a sign that said 'Canyon Cinema,'" Baillie recalls. "That sign looked old the moment I completed it." Films were projected from the kitchen window onto an army surplus screen. Free wine, popcorn and the summer breeze were offered to an audience of poets, artists and their friends. Moving to other basements and backyards, from Canyon to Berkeley to San Francisco, Canyon Cinema gained energy and purpose and attracted ever larger audiences.

Meanwhile, filmmaker Chick Strand wove together the *Canyon Cinema News,* a monthly journal through which filmmakers could share opinions, technical tips and discoveries. Lists of new films were an essential element of this mimeographed newsletter, but its pages came alive with poems, complaints and even recipes by filmmakers. The *Canyon Cinema News* became a vital organ of the burgeoning movement, achieving national and, eventually, international distribution.

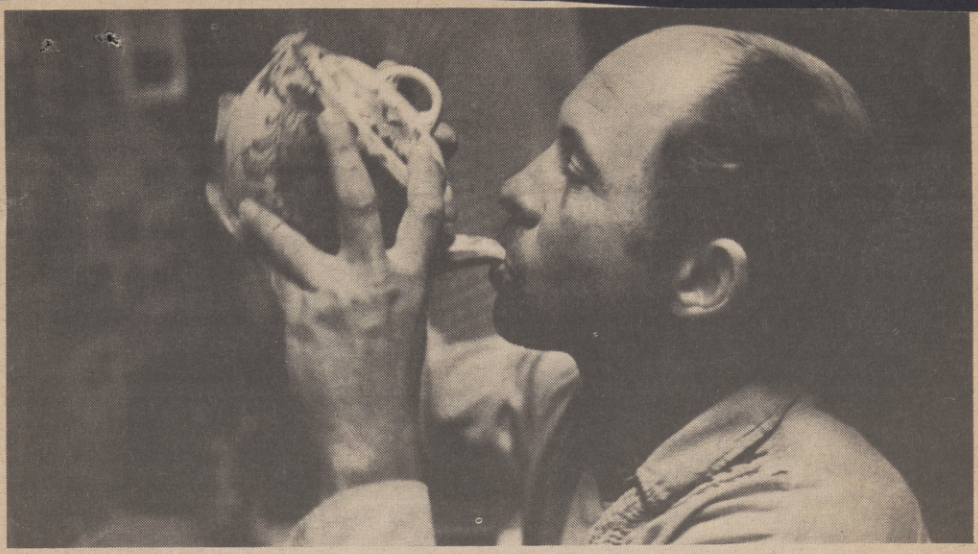
A full-fledged film culture thrived along with the other arts during the sixties. Arising as it did from the underground—literally, from basements, storefronts and backyard sheds—the independent film movement began to require some sort of organization that could accommodate the highly individualistic nature of the films and the variety of screening situations that had by then emerged.

In 1966, using as a model New York's Film-Makers' Cooperative, founded by Jonas Mekas, a group of filmmakers—among them, Bruce Conner, Larry Jordan, Charles Levine, Lenny Lipton, Don Lloyd, Robert Nelson and Ben Van Meter—founded Canyon Cinema, Inc. as a distribution company. The first office was located at Haight-Ashbury's famous Straight Theater. Money came from benefit screenings; labor, materials and impassioned arguments from the filmmakers themselves. But the driving force behind this grass roots organization of artists was the realization that, in order to be successful at all, they had to be at least as professional as commercial distributors. And that they were.

Canyon was established as a cooperative, owned and operated by its members. By depositing a film, anyone could become a member. All films were to be cared for and distributed on an equal basis. Filmmakers set their own rental rates and conditions; unlike most distribution companies, Canyon allotted

Continued on page 3

Canyon Cinema, Inc. managers Michael Wallin (left) and Dominic Angerame (right) in the San Francisco Canyon office.



Canyon cinema founder Bruce Baillie.

Canyon Cinema

Continued from front page

the major portion of this rental fee to the filmmaker and a smaller increment to the Co-op for operating costs.

Members wrote descriptions of their films for the Canyon Catalogue. The first Catalogue—printed courtesy of Jonas Mekas' Friends of Film—listed 40 films by 25 members. Today, the collection includes over 3,000 films representing more than 350 filmmakers on several continents. More than a distribution list, the Catalogue has become a virtual textbook: a history of the independent film movement, written in the language of filmmakers themselves.

By 1967, Canyon Cinema, Inc. encompassed the Canyon Cinema screenings (known as Canyon Cinematheque) and an expanded *Canyon Cinema News.* Always in search of larger space and cheaper rents, Canyon found semi-permanent digs at Intersection, the North Beach cultural center sponsored by Glide Church. Canyon's reputation had reached international proportions; filmmakers from all over the world found their way first to San Francisco and then, inevitably, to Canyon to show their films, become members, and get professional encouragement and assistance.

Although by the early seventies the film co-op idea had spread across the U.S. and to Europe, the only two such cooperatives to survive in this country today are Canyon and the Film-Makers' Cooperative. Indeed, at a time when small distribution companies are being swallowed up in great gulps by the big fish, Canyon Cinema, Inc. is a thriving distribution business. (In the seventies, The Cinematheque and *Cinemanews* became part of a separate nonprofit organization, the Foundation for Art in Cinema.) Over the years, Canyon has weathered the fiscal crises that come with rapid growth by holding to its original principles and to the professionalism and efficiency that are the result of a devoted staff's personal attention to all aspects of the business.

Canyon's current managers, filmmakers Michael Wallin and Dominic Angerame, keep the Canyon spirit alive and the books in the black, actively seeking new members and planning a supplement with an additional 300 listings for publication in fall 1983. Canyon remains an important resource for the film community—an alternative distribution outlet for an alternative cinema. Its success directly reflects the vitality of the films it distributes. In fact, the only thing dated about Canyon is that sign, Bruce Baillie's legacy, hanging above the door of Suite 338 in the American Industrial Building on Third Steet in San Francisco. It *still* looks old.

Our thanks to Carman Vigil for his assistance in programming and documenting PFA's *Tribute to Canyon Cinema.*

Pacific Film Archive

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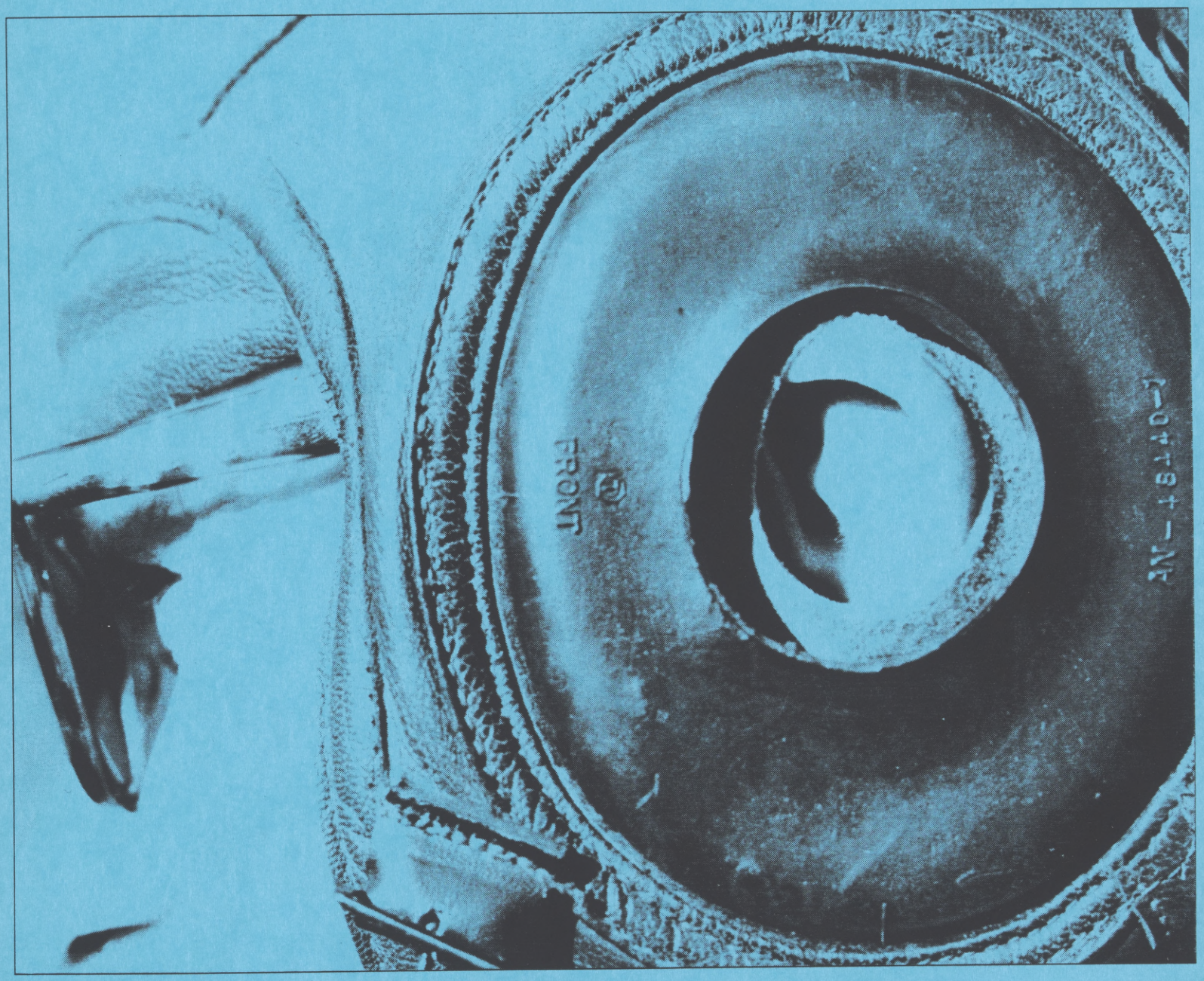


Filmmaker Robert Nelson in Aviator's Helmet

A Tribute to **Canyon Cinema**

Tuesday, July 5, 1983
Canyon Cinema's
Founders and Beginnings:
The Fifties and Sixties
Part I: 7:30 p.m.;
Part II: 9:30 p.m.

Tuesday, July 12, 1983
Canyon Cinema: 1970-1975
7:30 p.m.

Tuesday, July 19, 1983
Canyon Cinema: 1975-1979
7:00 p.m.

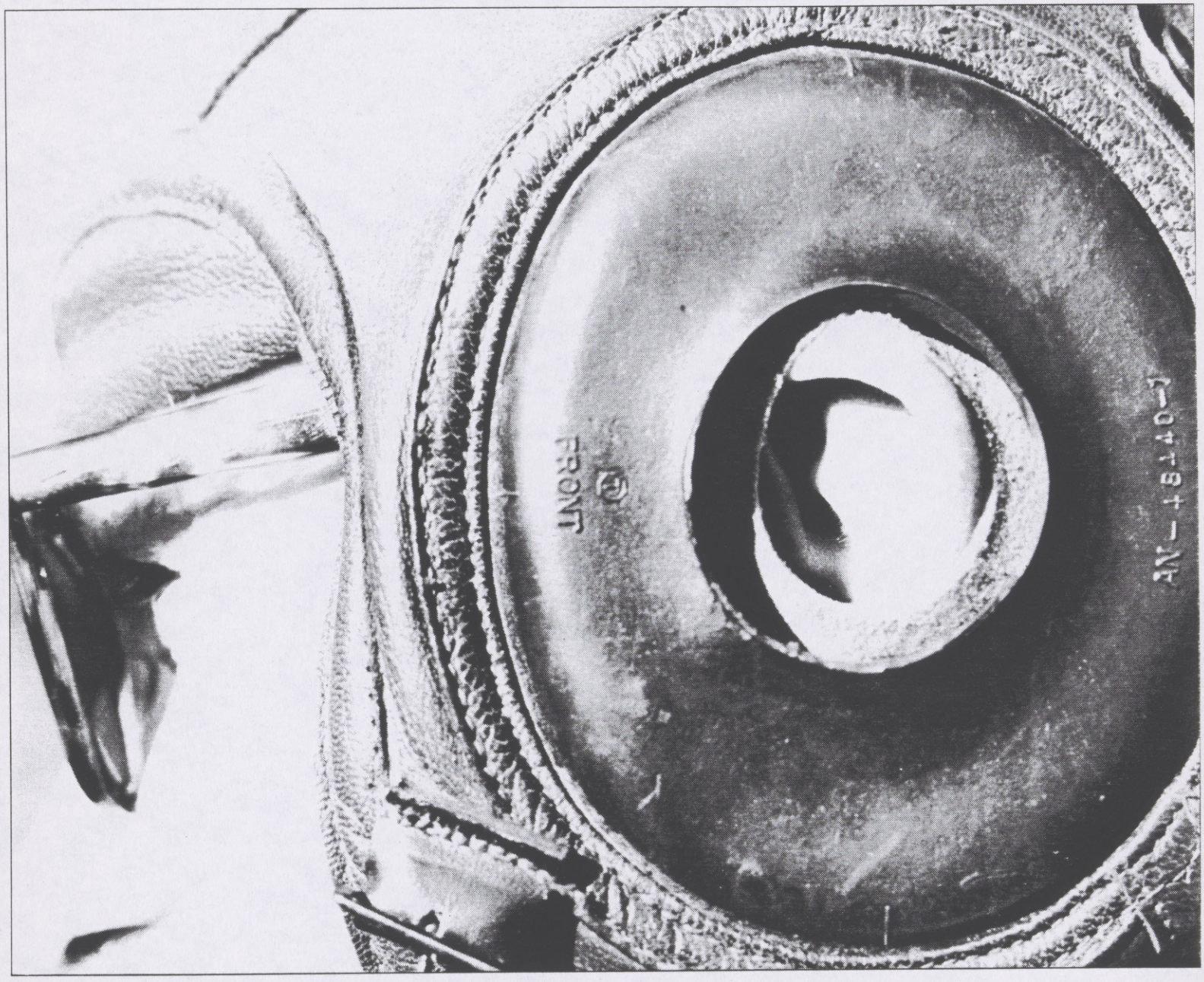
Tuesday, July 26, 1983
Canyon Cinema: The Eighties
7:30 p.m.

PACIFIC FILM ARCHIVE

University Art Museum
2625 Durant Avenue
Berkeley
642-1412

Pacific Film Archive

PRESENTS



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PACIFIC FILM ARCHIVE

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A TRIBUTE TO CANYON CINEMA

FOUNDERS AND BEGINNINGS:
THE FIFTIES AND SIXTIES

PACIFIC FILM ARCHIVE
University Art Museum
Berkeley
July 5, 1983

PART I: 7:30 pm

LOONY TOM by James Broughton (1951, 10.5 mins, b&w/sound)

"This little slapstick comedy pictures the amorous progress of a prancing, baggy-trousered, bowler-hatted, demented and blissfully happy tramp who capers across a sunlit countryside making love to every woman he encounters. Half Rabelais, half Mack Sennett, LOONY TOM owes a great deal to the spirited miming of Kermit Sheets as the Happy Lover." -- Paul Dehn, London Times

Photography & poem by James Broughton. Music by Ralph Gilbert.

Festival awards: Edinburgh, Venice, Oberhausen.

COSMIC RAY by Bruce Conner (1961, 4 mins, b&w/sound)

"....four minutes long, but so compact, complex and fast that it seems 15 minutes. A dancing girl--nude, half-clothed or stripping--gyrates to Ray Charles' 'What'd I Say.' Machine gun rapid cutting...." -- Gene Youngblood, L.A. Free Press

"It is a masterpiece, with a sophistication of means, a control of ambiguous effects and expressive intent far removed from surrealism. Conner clarifies the artistic usage of reality--objects and photographs and film clips--in a new way of coping with the environment. His films are revolutionary." -- Brian O'Doherty, New York Times

"COSMIC RAY is less 'issue oriented' than either A MOVIE or REPORT, although guns, soldiers, and the rape of war are used. Even more than A MOVIE, COSMIC RAY seems like a reckless collage of fast moving parts: comic strips, dancing girls, flashing lights. It is the dancing girl--hardly dressed, stripping, or nude--which provides the leitmotiv for the film. Again and again she appears--sandwiched between soldiers, guns, and even death in the form of a skull positioned between her legs. And if the statement equates sex with destruction, the cataclysm is a brilliant one, like an exploding firecracker, and one which ends the world with a cosmic bang. Of course, the title also refers to musician Ray Charles whose art Conner visually transcribes onto film; however, he does not satirize this music or look upon it condescendingly as does Kenneth Anger in SCORPIO RISING. The film interprets Charles' sound as a potent reality, tough and penetrating in its ability to affect some pretty basic animal instincts. But if such is the content of the film--that much of our behavior consists of bestiality--the work as a whole stands as insight rather than indictment. COSMIC RAY'S world is at once nasty and alluring, death-tinged and yet alive with a driving spontaneity." -- Carl Belz, "Three Films by Bruce Conner," Film Culture No. 44.

ALL MY LIFE by Bruce Baillie (1966, 3 mins, color/sound)

Caspar, Calif., old fence with red roses.

HAPPY BIRTHDAY LENNY by Lenny Lipton (1965, 8 mins, color/sound)

Mother explains the nature of her love. (File under neurosis.)

Shown at the Flaherty Seminar and the New York Film Festival.

ANSELMO by Chick Strand (1967, 4 mins, color/sound)

With Anselmo Aguascalientes and Balsamo the Magician. Music by La Banda Aguascalientes.

An experimental documentary in the sense that it is a symbolic reenactment of a real event. I asked a Mexican Indian friend what he would like most in the world. His answer was, 'A double E flat tuba.' I thought it would be easy to find one at the Goodwill very cheap. This wasn't so, but a sympathetic man in a music store found a cheap, but beautiful brass wrap-around tuba. With a student loan I bought it, smuggled it into Mexico and gave it to my friend in the desert. This film is a poetic interpretation of this event in celebration of wishes and tubas. The film is for all audiences, and especially good for programs of women filmmakers, experimental and personal films.

Women in Film, Whitney Museum; Filmex; Cannes.

METANOMEN by Scott Bartlett (1966, 8 mins, b&w/sound)

"METANOMEN harnesses a kind of rhythmic conflict. The film is tense and out of this tenseness arises the vision of an enigmatic girl, set in opposition to a man shown as a contrasty profile. The two characters are set in a flux of manipulated technology run wild: the balance of forces that keeps man and woman alive in the web of the great industrial culture." -- The Wittenberg Torch

ADEBAR by Peter Kubelka (1956-57, 1.5 mins, b&w/sound)

A reel of two prints. "My films give the greatest pleasure to those who know them by heart. All my films may be projected several times, in a row, but I would request you to project ADEBAR...at least twice." -- Peter Kubelka

"Kubelka's cinema is like a piece of crystal, or some other object of nature: it doesn't look like it was produced by man...." -- Jonas Mekas

SCHMEERGUNTZ by Gunvor Nelson and Dorothy Wiley (1966, 15 mins, b&w/sound)

"SCHMEERGUNTZ is one long raucous belch in the face of the American Home. A society which hides its animal functions beneath a shiny public surface deserves to have such films as SCHMEERGUNTZ shown everywhere--in every PTA, every Rotary Club, every club in the land. For it is brash enough, brazen enough and funny enough to purge the soul of every harried American married woman." -- Ernest Callenbach, Film Quarterly

First Prize, Ann Arbor Film Festval; prize, Kent University Film Festival; prize, Chicago Art Institute Film Festival.

THANATOPSIS by Ed Emshwiller (1962, 5 mins, b&w/sound)

With Becky Arnold and Mac Emshwiller.

An expression of internal anguish. The confrontation of a man and his torment. Juxtaposed against his external composure are images of a woman and lights in distortion, with tension heightened by the sounds of power saws and a heartbeat.

Special award, Brussels Experimental Film Festival

RECREATION by Robert Breer (1956, 1.5 mins, color/sound)

"A frame by frame collision of totally disparate images." -- Robert Breer

Creative Film Foundation award.

OUR LADY OF THE SPHERE by Larry Jordan (1969, 10 mins, color/sound)

Animation. The mystical Lady with the orbital head moves through the carnival of life in a Surreal adventure. A classic. Show it to anyone who likes movies.

"A beauty...a genuinely mystical exercise." -- Howard Thompson, New York Times

"OUR LADY OF THE SPHERE--perhaps Jordan's most exquisitely perfect creation--is a color collage of roccoco imagery juxtaposed with symbols of the space age. The images metamorphosize, transmute, interpenetrate and otherwise change with the fluid effervescence of bubbles rising out of water, punctuated by sudden flashes of light, alarm buzzers and abrupt visual surprises. It is a mystical, jewel-like creation, like a Joseph Cornell box come to life." -- Thomas Albright, San Francisco Chronicle

"OUR LADY OF THE SPHERE is one of the many unique animations Jordan creates from old steel engravings, some of which he uses for background, others he cuts up for characters and figures. He takes full advantage of the tendency of disparate objects to take on new meaning and form, new relationships when they are brought into close proximity or when their usual context is changed. While these film collages link together a myriad of symbolic forms in new combinations, the smooth, lyrical progression of the work results in a powerful sense of wholeness and totality." -- Hal Aigner, San Francisco Chronicle

Festival awards at U. of Cincinnati, U. of Wisconsin, Kent, Ann Arbor, Xavier and Oberhausen.

BILLABONG by Will Hindle (1969, 9 mins, color/sound)

Winner of the Main Prize of Oberhausen (Germany) International Film Festival, BILLABONG has gone on to even greater acclaim than its much-awarded predecessor. Now in collections and archives on three continents, BILLABONG...mating verite camera and violently creative and master editing...reveals the mood of youths

contained by the government. On location in Oregon. Empathetic in the extreme.

Premiere: Flaherty International Film Seminar

MOTHLIGHT by Stan Brakhage (1963, 4 mins, color/silent)

Essence of lepidoptera re-created between two strips of clear mylar tape: an anima animation.

"What a moth might see from birth to death if black were white and white were black."

"Brakhage made MOTHLIGHT without a camera. He just pasted mothwings and flowers on a clear strip of film and ran it through the printing machine." -- Jonas Mekas

"MOTHLIGHT is a paradoxical preservation of pieces of dead moths in the eternal medium of light (which is life and draws the moth to death); so it flutters through its very disintegration. This abstract of flight captures matter's struggle to assume its proper form; the death of the moth does not cancel its nature, which on the filmstrip asserts itself. MOTHLIGHT is on one level a parable of death and resurrection, but most really concerns the persistence of the essential form, image and motion of being." -- Ken Kelman

Brussels International Film Festival, 1964, Spoleto Film Festival, 1966.

HOT LEATHERETTE by Robert Nelson (1967, 5.5 mins, b&w/sound)

--Car races along dangerous road...Blowout! Spectacular crash, car hurtles off cliff into the ocean.
--Comic
--Short fast audience pleaser

"Private and populist homespun and flashy nostalgic and ironical...if there is a San Francisco film style Nelson's films embody it." -- J. Hoberman

All notes excerpted from the Canyon Cinema Catalogue, No. 5 (1982).
Notes are by filmmaker except where otherwise indicated.

A TRIBUTE TO CANYON CINEMA

FOUNDERS AND BEGINNINGS:
THE FIFTIES AND SIXTIES

PACIFIC FILM ARCHIVE
University Art Museum
Berkeley
July 5, 1983

PART II: 9:30 pm

CATCHING THE ASIAN CARP by Bill Allan and Bruce Nauman (late '60s, 3 mins, color/sound)

Narration by William Allan and Robert Nelson. Both Bill Allan and Bruce Nauman are Funk Artists.

KNOCTURNE by George Kuchar (1968, 10 mins, color/sound)

With Joyce Wieland, Frank Meyer and Bocko.

"The rising moon is the main theme in this short movie of three people and an animal going about their nocturnal rituals. This movie is evidently part 3 of my trilogy that started with HOLD ME WHILE I'M NAKED and ECLIPSE OF THE SUN VIRGIN. It evidently is, since part 3 never really came out this seems to look like it could be part 3." -- George Kuchar

INSTITUTIONAL QUALITY by Owen Land, a.k.a. George Landow (1969, 5 mins, color/sound)

With Meredith Monk. Editorial assistance by Masako Takahashi.

"An autobiography devoid of psychology, an extreme example of involuted illusionism which is at the core of many of the best films being made today." -- P. Adams Sitney, Changes

Award winner at 1969 Yale Film Festival and UC Santa Cruz.

T,O,U,C,H,I,N,G by Paul Sharits (1968, 12 mins, color/sound)

Starring poet David Franks, whose voice appears on soundtrack/an uncutting and unscratching mandala.

"Merges violence with purity." -- P. Adams Sitney

"Surrealist tour de force." -- Parker Tyler

On "10 Best Films of 1969" list of Soren Agenoux and Jonas Mekas.

NOTES ON THE CIRCUS by Jonas Mekas (1966, 13 mins, color/sound)

"Ringling Bros., filmed in three sessions (three ring circus), with no post-editing of opticals, five rolls strung together as they came out of a camera. Jim Kweskin's Jug Band prepared the soundtrack. Film can also be watched with soundtrack turned off (if you're a 'purist' which I'm not)." -- Jonas Mekas

SONATA FOR PEN, BRUSH AND RULER by Barry Spinello (1968, 11 mins, hand-painted color/hand-painted sound)

"SONATA was made without camera or tape recorder by handpainting thousands of images on to 16mm clear leader. I had been a painter and musician up to this time. I found the size of my paintings becoming smaller and smaller. I would make long series of paintings 1 inch by 2 inches changing only small details in each painting. It was a logical and natural step for me to proceed to drawing images directly on to 16mm clear leader. My original idea was to dub sounds of my own playing (wooden recorder and tuba) to the images. It wasn't long before I learned McLaren's method of painting sounds directly on the soundtrack, and this led to the structure of SONATA. I worked on SONATA like a man possessed, determined to make a film, and a sound film, with no funds to do so. SONATA was made for 3 dollars worth of clear movie film and five bottles of ink, for a total production cost of $9, plus seven months of my life: fifty hours per week for seven months--sixteen thousand individual frames, each one painted with love and care. I wanted to make a film that was intense, joyous and audio-visual, with sound and image functioning as a unit on a frame by frame basis. My over all esthetic purpose was to shape and compress the tremendous kinetic energy of the handpainted image into a harmonious unit, which could be enjoyed on many levels and with many screenings." -- Barry Spinello

"Carrying the early McLaren/Breer/Harry Smith rhythmic soft geometric color pattern movie to its possible ultimate. No succession of mere pretty doodling effects; developed with extraordinary control and feel for screen plasticity." -- Ken Jacobs

Awards: Lewis and Clark, 1969, Ann Arbor at Berkeley, 1968, St. Lawrence Independent Filmmakers, 1968, and Yale, 1968.

FREE-FORM by Michael Stewart (1968, 4.5 mins, color/sound)

"Michael Stewart his given us something new in FREE-FORM--an ecstatic dance of modulated film speeds. Here the images are slowed down into a lush grainy blending of compositions which gradually break into the rhythms of the dance. It is a perfect work." -- P. Adams Sitney

"FREE-FORM is a celebration of life communicating on various levels of consciousness. It has a beautiful sensual dreamlike quality to it--a pulsating excitement which permeates throughout." -- Barry Gerson, Filmmakers' Newsletter

FREE-FORM and THROUGH THE MIND'S EYE are classics in rear projection and precise editing.

7th New York Film Festival. Awards: Sonoma State, 1968, Maryland, 1969, St. Mary's, 1969, Foothill, 1969.

BRIDGES GO ROUND by Shirley Clarke (1958, 3.5 mins, color/sound)

Music by Teo Macero.

"By my standards, Miss Clarke's picture, an eerie close-up of the metropolitan bridges, is extraordinary. A film that captures the bizarre magic of man-made spans with the movement of a lightning clap and with the same terrible beauty." -- Howard Thompson, New York Times

"A new creative development...truly excellent." -- Mr. Hugh Gray, Dept. of Film, UCLA

ATMOSFEAR by Tom DeWitt (1966, 6 mins, color/sound)

"An extraordinary film, which powerfully evokes the feeling of the city, but more important, a film of fine graphic design." -- Lenny Lipton

"Things to Watch For include: the way DeWitt thinks inside his camera, the use of single-frame techniques to enhance certain images, the lens-integrity in zoom and focusing effects (he borrowed Vanderbeek's equipment to make this film), and the moderate use of solarization (re-exposed/negative print) and multiple exposure. There is a lot to be learned from ATMOSFEAR." -- David Buehler

"The cityscene, seen and unseen, real and abstract. The abstraction of a fact and the fact without the figure." -- Tom DeWitt

Zellerbach Award for Film as Art, 1966 S.F. Film Festival.

LIBERATION OF THE MANNIQUE MECHANIQUE by Steve Arnold (1967, 15 mins, b&w/sound)

"This film has a sensitive balance of all its parts and it is realized with masterly control. Each gesture, movement, position, as well as all of the costuming, make-up and props work in a harmony for this under-dream world of Eastern magicians. Even the bodies of the actors look as though they were designed for the film. There is odalisque fragrance of incense and kief... and behind that, almost imperceptible, the smell of rotting flesh. Arnold has made a beautiful and powerful film poem that is saturated with Style (capital S)." -- Robert Nelson

I CHANGE I AM THE SAME by Anne Severson (1969, 40 secs, b&w/sound)

A short, hilarious film of a woman and a man in various stages of undress-- in their own and each other's clothing.

You in your clothes, Me in my clothes. You in my clothes. Me in your underpants. You in nothing. Me in your clothes. You in my underwear. Me in nothing. You in your underpants. Me in my underwear. You in nothing. Me in nothing. You in your clothes. Me in my clothes.

New York, Cannes, Toronto International Women & Film, American Cultural Center Women's Film Festivals; Femmes et Films, Paris.

DIE by John Luther (1966, 5 mins, color/silent)

"DIE is a silent meditation on consciousness past death. It is a continuous flow of image uninterrupted by cutting, a tactile and erotic film in which a man knows the earth as lover through a newly-awakened touch, a new multi-layered seeing. It is a mystical document of peak-experience in life, climaxing in ego-death.

"The actor in the film is Charles Mac Dermed, my mentor of that time, now my friend." -- John Luther

University of Santa Clara Fest., 1st prize.

EPHESUS by Fred Padula (1965, 24 mins, b&w/sound)

Sunday night service at the Ephesian Church of God in Christ, Berkeley, California, where Elder Cleveland unwinds a roof-shaking soul-quaking "Praise God" sermon and Brother Hawkins and the choir (before they were the Edwin Hawkins Singers) lay down their non-stop gospel-rock holy-soul sound, with twin Hammond organs and a lot of help from everyone else, dancing, clapping, testifying and talking in tongues in one last Sunday night delirium of black America we may never see again. The church has since been torn down.

Awards: Harold Zellerbach, SF Film Festival, Foothill College. Festivals: Flaherty, Popoli Ethnological, Chicago, Tours, Melbourne, New York.

All notes excerpted from the Canyon Cinema Catalogue, No. 5 (1982).
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A TRIBUTE TO CANYON CINEMA

THE EIGHTIES

7:30 pm

PACIFIC FILM ARCHIVE
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Berkeley

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SORTED DETAILS by Charles Wright (1980, 12 mins, color/sound)

Shared shapes, color or movement link these fragments of urban landscape.

MOLD FX by Michael Rudnick (1980, 2 mins, color/sound)

A movie that literally made itself. Processed film was exposed to moisture for over ten years. The results are remarkable.

VENEZIA by Andre Zdravič (1981, 7 mins, color/sound)

I sailed into Venezia on a rainy day of October '76. It is not until four years later that I found the sounds which completed the wonder this city inspired. The sound was recorded from "Wave Organ," an accoustical sculpture by Peter Richards--San Francisco Marina 81.

Featuring my sister Nina.

"An unsettling portrait of this dying, but not yet dead dream city." -- C. Vigil

FEARFUL SYMMETRY by Michael Wallin (1981, 15 mins, color/silent)

"Long live dynamic geometry, the movement of points, lines, surfaces, volumes...." -- Dziga Vertov

Uses precisely (mathematically) determined single-framing, to give movement to static space, to give life and energy to solid objects, to duplicate/mimic the eye's true movements, to forcefully bring to consciousness an inherent symmetry and balance in the visual field. Images: deadend railroad tracks, ice plant fields, Bethlehem smokestack, Canyon office, back porch clouds and sky, PG&E plant at Moss Landing....

"....FEARFUL SYMMETRY arrives at very nearly the identical sensibility by the reverse process--I feel Michael Wallin experienced a transcendent state first, then after translating that into intellectual terms, began to film a construct The resulting imagery degenerates the primordial impulse--yet even in the scattered loss of the original, Wallin hones and refines the presence beyond the subject. Wallin imputes the foundation of an imagistic world through discontinuous static displacement pans, flash framing the blindness persistent in vision, emptying out the subject-as-limit into the subjectlessness of seeing. Yet there remains the sense that Wallin's experience is retroactive and hence bound up in technique. This approach is simultaneously the wall and the way through the wall; both the eye and the needle.... Michael Wallin has a great and delicate potential as emerging Filmmaker." -- Robert Fulton, filmmaker (SFAI Film Festival Judge)

Award: San Francisco Art Inst. Film Festival, 1981

KINO DA! by Henry Hills (1981, 4 mins, b&w/sound)

Portrait of North Beach Communist cafe poet & gentle comrade, Jack Hirschman.

Shot in sync with wind-up Bolex. Sound recording: Mark McGowan.

"KINO DA! (ah, ke, ke) KINO DA!/The Dead die die dada low king quanto zong/ MOVE! (ur, ur)/Grey todays it-a clear to the quick ear, quicker z'heels// The Poe (pay, po, pee, pick-pick), nuf of "D" yet//Call Vertov/(beep, beep)/ Eisenstein even/& viterulably cheeness of a ram innerwear/(airs; hen)//Time, Time, Money/d-d-d-/junk rock did travel & falls/(spring)/Fall/Spri/ng is the simpliest inflationary dime.//Be in everything Joy, in experimental & (thus) proletarian & wwea air of airs/at this school of po'try-painting//CUT! "To know/toe/no! no! no! MONTAGE (nadazha), in any instant (instant) of the writing of Stein & the facts of that (tle) kind./FEEL IT! (the steak)/yes, ache, in trends & whatevers.//Mmmm-pah-ah Cops, man, in case (nnn), man/nnn./(KO) be-a mayu po pony; (KO) be-a (what?) o-long kind.//GO! (be what) OM, prose, Pentacost; be what this there the (pause) & (serious pause) the neb with a gram of ire illia-it's still justs Jah.//Viparko r-rrr re ad adici, yes!/YES!//sssssssssssane!/ mmmm than a mon, zaum it-a pot tree; cot teas Eeucious of a shipity vip./// Viparko roma schoma schlav keybo z'Kruchchev." -- HH

A TICKET HOME by Dominic Angerame (1981, 12 mins, color/sound)

Going home--from west to east; return. Part of a series of turning points. Recording a journal in color language; shadows of faces--real faces. Realities and memories come out frame-by-frame. The rhythm of a summer vacation...muggy days, motions of crowds, my father laughing/days that breathe dark nights into deep rivers--like rituals of light to dark--manifesting form.

This is a translation--a respectful portrait of old friends and old places. A ticket home. -- S.H.

HEY! by Dean Snider (1981, 1 min, color/sound)

A film of record proportions.

INTERMISSION

ARABIC 5 by Stan Brakhage (1981, 5 mins, color/silent, 18fps)

This series of films, each extraordinarily unique from every other (except "0 + 10" going together) is inspired and governed by strata of the mind's moving-visual-thinking different from that of the ROMAN NUMERAL SERIES....or perhaps one should say that the ARABIC NUMERALS come to fruition thru some tree-of-nerves separate from that which gave birth to the ROMANS (as it is physiologically deceptive to think of thought as existing in "layers"). The ARABICS range in length from approximately 5 min. to 32 min. and may be projected at 24 fps as well as 18, tho' the latter speed seems preferable for starts. I think

each film's integrity of rhythm would allow viewing at a greater variety of speeds, were there the 16mm projectors to permit that exercise. So far as I can tell, they defy verbal interpretation (even more than their ROMAN equivalents) and would, thus, seem to be closer to Music than any previous work given me to do; but if that be true, it is (as composer James Tenney put it to me) that they relate to that relatively small area of musical composition which resists Song and Dance and exists more purely in terms of Sound Events in Time/Space. Finally, then, the inspiration of all those modern (and a few ancient) composers I've most loved since my 'teens overwhelms the easier, and comfortably lovely, habits of jig and do-re-mi AND creates a visual correlative OF music's eventuality--i.e. each ARABIC is formed by the intrinsic grammar of the most inner (perhaps pre-natal) structure of thought itself.

MASQUERADE by Larry Jordan (1981, 5 mins, color/sound)

For the first time I am animating hand-painted engraved cut-outs on a full-color background. The film is mood-filled: a duel scene in a snowy forest, obviously the morning after a Masquerade ball. Harlequin lies dying, while red Indian walks away. The woman between them appears, cat-masked. The mask dissolves away. Her spirit passes into the face of the sun upon the sun flower. But Harlequin cannot escape death. The blue world engulfs him.

THE GARDENER OF EDEN by James Broughton and Joel Singer (1981, 8.5 mins, color/sound)

Filmed on the paradise island of Sri Lanka, this intense poetic work celebrates the eternal dance of nature's sexuality, and sings of the lost Eden we all search for but do not expect to find.

In the midst of his fertile garden, while he awaits Adam's return, God tries to keep his eye on all the flowering exuberance he has seeded. The film is written and narrated by James Broughton, and photographed by Joel Singer. The music is performed on twin conch shells, and the central actor is in real life the most famous horticulturist in Ceylon.

"....the meshing of ancient philosophy and modern technology in a song of the mysteries of protoplasm!" -- Lenore Rinder

"An ecstatic masterpiece!" -- Stan Brakhage

Awards: Ann Arbor, San Francisco and Baltimore Film Festivals, 1981.

HAMLET ACT by Robert Nelson (1982, 20 mins, b&w/sound)

Directed by Robert Nelson. Screenplay by Joe Chang.

"Nelson's extraordinary new film HAMLET manages at the same time to be humorous, provocative and good Shakespeare...a brilliant achievement, highly recommended."--Gyrfaloners

--Docu-Drama style (Hamlet as a video camera-person)
--A classic from the U.G.

All notes from the Canyon Cinema Catalogue, No. 5 (1982).